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with a careful examination of the *comedias, coloquios, pasos*, etc., of Rueda's that have survived, discussing their origin—they are all from Italian sources—and follows this with a careful bibliography, and finally, in an appendix, he describes a hitherto unknown work of our poet, from a manuscript in possession of Sr. Menéndez y Pelayo—a satirical work entitled *Flor de medicina*. Sr. Cotarelo's *Estudios de Historia Literaria de España* is a book of exceeding interest, containing much that is new, and should be read by every student of Spanish literature.

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ROMANCE VERSIFICATION.

Zur Lateinischen und Romanischen Metrik, von Professor Dr. FRIEDRICH HANSSEN. Valparaiso: Helfmann, 1901, pp. 80. Separatabdr. Verhndl. Deut. Wissensch. Vereins in Santiago (Chile), iv, S. 345–424.

This investigation deals with the nature and origin of the Classic, that is, metric, rhythmic and Romance syllable-count. We are already indebted to Dr. Hanssen for a valuable article on Spanish and Portuguese Metrics, 1900. The present essay is valuable, not so much on account of any new theories or original views, but on account of the material made accessible to those interested in the origins and relation of Romance versification to Latin poetry of early Christian times.

The author is of the opinion that it is wrong to oppose the accentual metrical system of the *neueren Kulturvölker* to the quantitative of the Greeks and Romans; this has led to confusion and done a great deal of harm. The basis of Romance metrics is syllable-count, hence, *quantitierend*; the essential fact is that both systems have a definite number of *Takteinheiten*, and this holds as well for the later Greek and Latin rhythmical poetry. There is a close relation between the Romance and the metrical system, thus opposing the views of Huemer and others who maintain that “für das Metrum das Quantitätsprincip, für den Rhythmus das Accentuationsprincip in der Verskunst massgebend war.”

Starting from this view-point, Dr. Hanssen first discusses in a general way the quantitative and accentual versification, and this part is highly suggestive. Suffice it to mention one point that most verse technicians overlook. The physiological laws or principles of rhythm are everywhere alike, but in some respects they have traveled different roads. The rhythmic feeling is by no means the same everywhere; and in verse-structure habit and education have a greater influence than nature, contrary to general opinion. This point seems of the utmost importance, in the opinion of the writer, to a safe guide and sure appreciation of the relation between the Romance and Classical verse-structure and its development. So much criticism in verse-technique is based entirely on the individual feeling and on an appreciation that necessarily follows therefrom, and which invariably calls forth a different standard of critical measure. And here we venture to say that the reason why German criticism on French verse-technique, especially on the subject of rhythm, in general, is fundamentally wrong, is the fact that the German critic takes a wrong standard, a standard based on a German acoustics and not on a Latin. Not until one is able to thrust aside the individual, inherent feeling is it possible to appreciate different verse principles. From this standpoint Professor Stengel is probably the greatest living verse-technique critic.

In the second chapter, “Beziehungen zwischen Reim und Silbenzählung,” the author shows that the difference in rhyme in Latin and Romance is based on the difference of the nature of their syllable-count; many examples of entire poems are given to show the nature and development of verse-division and rhyme.

The chapter “Der Accent in der Spanischen Metrik” is of exceptional value, because so little reliable work has been done in this field.

In the chapter “Der Lateinische Zehnsilbner” one point is especially interesting, outside of the many examples cited, he shows that the paroxytonic and proparoxytonic verse-end was not a *Verwild-erung*, but eine *Altertümlichkeit* (p. 45).

Under “Rhythmische Daktylen und Anapäste” the nature of the ictus in the Classical verse is discussed; the author agrees with Bonnet (*Amer. Jour. Philol.*, xix, xx) that verses were to be read

as prose. The ictus, according to Professor Hansen was not put into the Classical verse through recitation, but through the rhythmical feeling inherent in man (p. 49).

In the last chapter "Die Gleichsetzung jambischer und trochaischer Reimen im lateinischen Achtsilbner" he illustrates the principle that in Romance metrics the last stressed syllable is used as a *festen Punkt* for syllable-count; in the rhythmic metrical system the last syllable of the verse. The conclusions drawn by the author are the following:

1. The Classic, rhythmic, and Romance metrical systems designate three grades of progressive development;
2. The rhythmic metrical system has remained in close relation to the Classical; it imitates prosodic forms, counting syllables;
3. The rhythmic system has retained the verse accent of the prosodic prototypes; it remains an open question, whether, and how they were expressed in recitation;
4. Word-accent and verse-accent are not identical in the Classical and rhythmical systems; the rhythmical verse-structure has nothing in common with the Germanic accent-system.

Although these points may not seem to contain anything new, yet, there is much valuable information and much suggestive reading in this very scholarly and interesting essay. It must be read and studied, however; on account of the numerous examples cited, a review will always fall short of any adequate presentation of what has been done.

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ENGLISH LITERATURE.

The Blind Beggar of Bednall Green, von HENRY CHETTLE und JOHN DAY: nach der Q 1659 in Neudruck: hrsg. von W. BANG. *Materialien zur Kunde des älteren Englischen Dramas*, vol. 1. Louvain, Uystpruyst, 1902. 8vo. pp. x + 80.

The appearance of Professor Bang's *Materialien* calls attention again to the lack of periodicals in English devoted to the study of English literature

and to the debt we owe the various German publications of this class. A publication especially devoted to the early English drama is sure of a hearty welcome, and Professor Bang will receive the thanks of all students of the Elizabethan period.

The *Blind Beggar of Bednall Green*, an edition of which forms the first number of the *Materialien*, is not an important play but offers several points for investigation in connection with the history of the drama and the careers of its authors. In his brief introduction Professor Bang does not dwell on these questions, reserving them for discussion in a forthcoming edition of Chettle's Works. It may be hoped that he will there note the relation of this play to *Look About You* and to Chapman's *Blind Beggar of Alexandria*. The plot of the latter play, first acted in 1596, depends on the many disguises assumed by the blind beggar. In *Look About You*, (published in 1600, first acted 1599?) the complications are similarly caused by the disguises of a hermit and of various people masquerading as the hermit. Similarly, in the *Blind Beggar of Bednall Green* (acted 1600), the main plot deals with the affairs of Lord Momford, the pseudo-blind beggar, who assumes various disguises and thus confounds his enemies. The indebtedness of the play to the two earlier ones, and especially to Chapman's *Blind Beggar of Alexandria*, seems clear. Chapman's *May Day* (acted 1601?) also depends for its action upon several disguises, and perhaps further evidence could be secured for the popularity of comedies abounding in disguises at about the time of the *Beggar of Bednall Green*.

Professor Bang's notes are succinct and careful but rather scanty, and he corrects only a few of the many errors in the original text. Consequently we are left in doubt whether the error be in the first edition or the present one. "Desper-view" (l. 657) is defined with a reference to this passage in *N. E. D.* as 'an indigent man, a poor beggar.' The meaning of 'to hamper' (l. 670) seems to be 'to beat.' (See *N. E. D.*)

Notes and introduction, however, are manifestly of less importance than the text itself which Professor Bang has endeavored to reprint from the first quarto with absolute accuracy. The text has also been collated with the copy of the quarto in